

[PRICE ONE SHILLING.]

**PHOTOGRAPHIC HANDY-BOOKS.**

No. VIII.

**BURTON'S  
MODERN PHOTOGRAPHY.**

COMPRISING

**PRACTICAL INSTRUCTIONS IN WORKING  
GELATINE DRY PLATES, PRINTING ETC.**

FORMERLY PUBLISHED AS THE

**"ABC OF MODERN PHOTOGRAPHY."**

**BY W. K. BURTON. C.E.**

**EIGHTH EDITION.**

*REPRINTED, WITH ALTERATIONS AND ADDITIONS, FROM  
THE "PHOTOGRAPHIC NEWS."*

LONDON:  
PIPER AND CARTER, 5, FURNIVAL STREET,  
HOLBORN, E.C.

1889.

# MEAGHER'S IMPROVED PORTABLE CAMERA (LONG FOCUS) LIGHT, PORTABLE, AND RIGID.

*Highest Awards wherever Exhibited. Prize Medals Awarded at London, Edinburgh, Berlin, and Paris.*

## LENSES

By Ross, Dallmeyer, and other Makers.

## DRY PLATES.

The Abney, the Derby, Edwards's and other Makers.

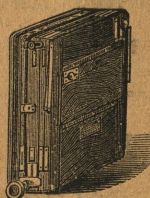


FIG. 1.

Estimates for  
**COMPLETE OUTFITS**  
sent post free.

Focal Lengths:—

10×8—Fig. 3, 28 in.; Fig. 2, 17½ in. 8½×6½—Fig. 3, 24 in.; Fig. 2, 15 in. 6½×4¾—Fig. 3, 19 in.; Fig. 2, 11 in.

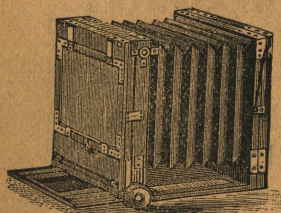


FIG. 2.

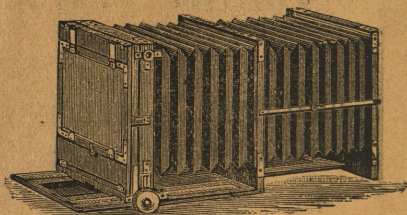


FIG. 3.

Prices for Cameras with Single Swing Back, Reversing Frame, and one Double Dark Slide (as Fig. 3):—

$6\frac{1}{2} \times 4\frac{3}{4}$	...	$8\frac{1}{2} \times 6\frac{1}{2}$	...	$10 \times 8$
£6 12 0	...	£8 10 0	...	£10 1 0

Double Swing Back from 15s. extra.

If without the Extending Front (as Fig. 2):—

$6\frac{1}{2} \times 4\frac{3}{4}$	...	$8\frac{1}{2} \times 6\frac{1}{2}$	...	$10 \times 8$
£5 12 0	...	£6 15 0	...	£8 1 0

The Wood used in the manufacture of the above Cameras, &c., is carefully prepared and selected from a well-seasoned stock, averaging 50,000 feet, cut into the various thicknesses required. During the past thirty

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## PREFACE TO EIGHTH EDITION.

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THE rapid sale of the Seventh Edition of this Work, which was revised and brought up to date about a twelvemonth since, has induced the Publishers to issue a reprint, that there may be no delay in meeting the large demands for a book that has so well established its value as a means of instruction for beginners, and a book of reference for advanced students.

THE PUBLISHERS.

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# BURTON'S MODERN PHOTOGRAPHY.

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## INTRODUCTION.

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I WISH at the outset to explain my reason for writing this little book, and the object which throughout I shall attempt to bear in mind.

After Archer brought out his collodion process, photography for the first time became a popular amusement with those who had a leaning to art or science, or both. The scientific interest and novelty attaching to the then comparatively new process, combined with a totally false idea of how easy it would be, by means of it, to make a "picture," attracted enormous numbers of those who had some spare time on their hands to take up the subject as amateurs. After a while, many of these found that their expectations were scarcely realised, and they found, too, to their surprise, that a mere transcript from nature was not necessarily a picture, but that as much art-culture, if not as much skill, is required to produce such when the tools are the camera and lens, as when they are the pencil and brush. They found, also, that the skill required was greater than they had supposed—that, at least, a slight knowledge of chemistry and of physics was necessary, or endless troubles would arise.

The realization of these facts greatly thinned the ranks of the amateurs. Another era has, however, now arisen in photo-

graphy—the era of the dry gelatine process. The skill necessary to produce a photograph has been greatly reduced. The plate is now no longer prepared by bringing into contact, immediately before exposure, two fickle and uncertain chemical preparations—the “collodion” and the “bath”; but it may be purchased ready-made, will keep, so far as we know, indefinitely, and may be exposed at any time. True, the artistic feeling is as necessary as ever; but that uncommon combination, a mind equally artistic and scientific, is required to a less degree than before, and wider scope is given to the former capacity.

The consequence of this is, that the number of amateurs is now enormously on the increase. The man who has but a few summer days to spare may take up the camera, and may work it with profit. There will probably be soon—if there is not now—an army of amateurs as great as there was twenty years ago. The ranks are continually being recruited, and greatly by those who have worked no other process before the gelatine one.

Now I come to the object of this little work. How is the dry-plate aspirant, who takes up the gelatine process as his first, to gain the necessary information to enable him to practise the art? If he has a photographic friend—if his friend and he have coincident spare hours, and if his friend has the ability of conveying to others the knowledge which he himself possesses (an ability rarer than is generally supposed)—then the way whereby the would-be photographer is to gain his information is clear.

In very many cases, however, the beginner has no such friend; then, where is he to turn? True, there are several excellent manuals published on the gelatine process, but these are quite unsuited for beginners; they presuppose a general knowledge of photography—at least, of the “wet process.”\* Then there

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\* It must be borne in mind that this was written substantially as it here stands in the beginning of 1882.





kind. It is common in manuals for beginners to say that knowledge of the length of exposure can only be gained by experience. This is partly true, but not entirely. Some idea may be given of how long the cap should be kept off the lens under certain circumstances, and this, I believe, will greatly assist the beginner. The writer remembers how, when he commenced the study of photography, with no assistance but such as he could get from the handbooks, he sought in vain for at least some faint clue to the length of exposure, and to the factors which regulated it.

The subjects of enlarging and lantern slide manufacture will be briefly treated.

















































































































































































































































































































































































































































